CITY OF SOUTHAVEN

SLEEP

ERIC WHITACRE

SLEEP

A NOTE ON THE COMMISSION

Sleep was commissioned by the Big East Conference Band Directors Association, whose members include:

Boston College
Sebastian Bonaiuto, David Healy, Directors
Rutgers University
William Berz, Timothy Smith, John Darling, Directors
Syracuse University
John Laverty, Bradley Ethington, Directors
Temple University
Arthur Chodoroff, Brad Townsend, Directors
University of Miami
Gary Green, Michael Dressman, Directors
University of Pittsburgh
Jack Anderson, Mel Orange, Directors
Virginia Tech University
David Widder, David Mckee, Jay Crone, Directors
West Virginia University
Donald Wilcox, John Hendricks, Directors

PROGRAM NOTES FOR SLEEP

Sleep began its life as an a cappella choral setting, with a magnificent original poem by Charles Anthony Silvestri. The chorale-like nature and warm harmonies seemed to call out for the simple and plaintive sound of winds, and I thought that it might make a gorgeous addition to the wind symphony repertoire. Sleep can be performed as a work for band, or band and mixed chorus.

Choral parts distributed exclusively by the Hal Leonard Corporation.
Choral part: HL08501462

ABOUT THE COMPOSER

An accomplished composer, conductor and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and this spring was honored with his first Grammy nomination (*contemporary classical crossover*).

Born in 1970, Whitacre has already achieved substantial critical and popular acclaim. *Godzilla Eats Las Vegas,* a wild theatrical piece for wind symphony, has taken the classical world by storm and was most recently performed by the United States Marine Band (The President's Own) on the steps of the Capitol. *Ghost Train,* his first instrumental work written at the age of 23, is a genuine phenomenon; it has received thousands of performances in over 50 countries and has been featured on over 20 different recordings. Eric resides in Los Angeles where he works as a full time composer, and he is frequently invited to be a guest conductor by bands and choruses throughout the world. Eric received his M.M. in composition from the Juilliard School of Music, where he studied composition with John Corigliano.

AND FINALLY...

Please visit Eric and Carpe Ranam Productions at:
www.ericwhitacre.com

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SLEEP

dedicated with deepest gratitude to Dr. William Berz

CHARLES ANTHONY SILVESTRI

ERIC WHITACRE

Lento Lontano, e molto legato
Chorale-like

2 2 3

Flute 1-2
Oboe 1-2
Clarinet in B ♭1
Clarinet in B ♭2
Clarinet in B ♭3
Bass Clarinet 1-2
Alto Saxophone 1-2
Tenor Saxophone
Baritone Saxophone
Bassoon

pp

CHORUS

Soprano
Alto
Tenor
Bass

pp

The eve - ning hangs be - neath the moon, A sil - ver thread on dark - ened dune. With clos - ing eyes and rest - ing

Lento Lontano, e molto legato
Chorale-like

Trumpet 1 in B ♭
Trumpet 2-3 in B ♭
Horn in F 1-2
Horn in F 3-4
Trombone 1-2
Bass Trombone
Baritone 1-2
Tuba 1-2

pp

Timpani
Percussion 1
Percussion 2-3

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10

A

Poco più mosso

Fl. 1-2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1-2
A. Sax 1-2
T. Sax.
B. Sax.
Bsn.
S
A
T
B

head I know that sleep is com - ing soon. Up - on my pil - low, safe in bed. A thou - sand pic - tures

Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
B. Tbn.
Bar. 1-2
Tba. 1-2
Timp.
Perc.1
Perc.2-3

20

rit.. . . Slightly slower

Fl. 1-2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1-2
A. Sax 1-2
T. Sax.
B. Sax.
Bsn.
S
A
T
B
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
B. Tbn.
Bar. 1-2
Tba. 1-2
Timp.
Perc.1
Perc.2-3

fill my head, I can - not sleep, my mind's a - flight; And yet my limbs seem made of lead.

Give Breath

28

B **più mosso**

Fl. 1-2 — *p*

Ob. 1-2 — I. Solo — *pp* *mp* — + II — *pp* *p*

Cl. 1 — *pp* *p*

Cl. 2 — *pp* *p*

Cl. 3

B. Cl. 1-2

A. Sax 1-2

T. Sax.

B. Sax.

Bsn.

S — *transparente* *mp* — there are nois - es in the night, A fright - ening shad - ow, flick - ering light;

A — *transparente* *mp* — there are nois - es in the night, A fright - ening shad - ow, flick - ering light; — *pp* Then I sur - ren -

T — *transparente* *mp* — there are nois - es in the night, A fright - ening shad - ow, flick - ering light; — *mp* Then I sur - ren - der

B — *transparente* — there are nois - es in the night, in the night, — *mp* Then I sur - ren - der

B **più mosso** — **C**

Tpt. 1

Tpt. 2-3

Hn. 1-2 — *dolce* *p* *dolce* *mp*

Hn. 3-4 — *p* *mp*

Tbn. 1-2 — *mp dolce* *mp dolce*

B. Tbn. — *dolce* *mp*

Bar. 1-2

Tba. 1-2

Timp.

TUBULAR BELLS

Perc.1 — *pp*

VIBES motor off, soft mallets

Perc.2-3 — *p*

37

Fl. 1-2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1-2
A. Sax 1-2
T. Sax.
B. Sax.
Bsn.
S
A
T
B
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
B. Tbn.
Bar. 1-2
Tba. 1-2
Timp.
Perc.1
Perc.2-3

D

div.

unis., *esp.*

esp.

Where clouds of dream give sec - ond sight

What dreams may come, both dark and

der un - to sleep, Where clouds of dream give sec - ond sight

What dreams may come, both dark and

un - to sleep, Where clouds of dream give sec - ond sight

What dreams may come, both dark and

un - to sleep, clouds of dream give sec - ond sight

What dreams may come,

B.D

46

E

Fl. 1-2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1-2
A. Sax 1-2
T. Sax.
B. Sax.
Bsn.
S
A
T
B
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
B. Tbn.
Bar. 1-2
Tba. 1-2
Timp.
Perc.1
Perc.2-3

S, A: deep, Of fly - ing wings and soar - ing leap As I sur - ren - der un - to sleep, As

T, B: deep, dark and deep, dark and deep, dark

SUS CYM.

54

Fl. 1-2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1-2
A. Sax 1-2
T. Sax.
B. Sax.
Bsn.
S
A
T
B
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
B. Tbn.
Bar. 1-2
Tba. 1-2
Timp.
Perc.1
Perc.2-3

ff mf

I sur - ren - der un - to sleep, As I sur - ren - der un - - - - - - - - to

I sur - ren - der un - to sleep, As I sur - ren - der un - - - - - - - - to

— and deep, dark un - - - - - - - - to sleep,

— and deep, dark un - - - - - - - - to sleep,

mp f

mf

PERC. 3: PIATTI / CRASH CYMBALS

Stop
Caesura

61

Fl. 1-2
Ob. 1-2
Cl. 1
Cl. 2
Cl. 3
B. Cl. 1-2
A. Sax 1-2
T. Sax.
B. Sax.
Bsn.
S
A
T
B
Tpt. 1
Tpt. 2-3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
B. Tbn.
Bar. 1-2
Tba. 1-2
Timp.
Perc.1
Perc.2-3

F

II.

sleep,

SUS CYM.

Don't sweat cut off

69

G

Dim. poco a poco al niente

1 player (solo)

1 player (solo)

Fl. 1-2

Ob. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl. 1-2

A. Sax 1-2

T. Sax.

B. Sax.

Bsn.

pp

p

S

A

T

B

dim. poco a poco

*gradually reduce dynamic to a whisper; repeat and dim. al niente

ppp

(sleep,)

sleep,

G

Dim. poco a poco al niente

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Bar. 1-2

Tba. 1-2

Timp.

Perc.1

Perc.2-3

MARIMBA

VIBES soft mallets, motor off

Ped.

July 2002, Los Angeles

Flute 1-2

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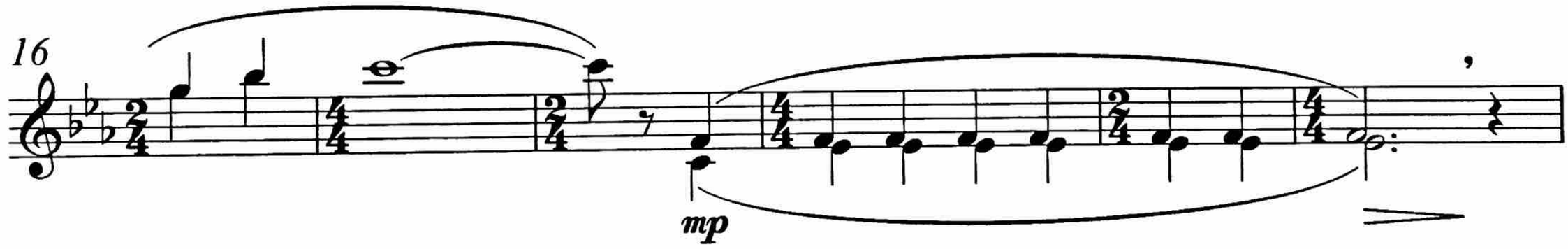
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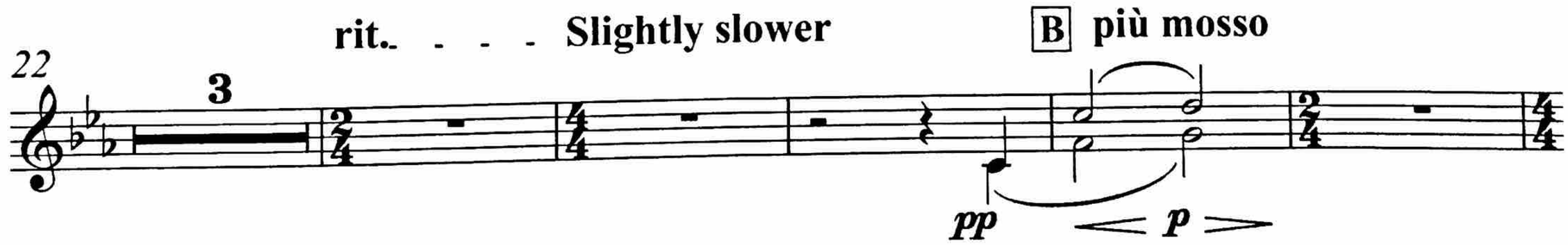
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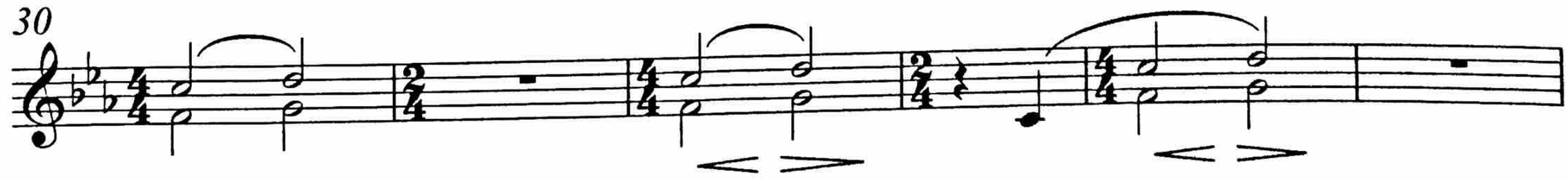
Lento Lontano, e molto legato
Chorale-like











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36

C

p

42

D

//

2

p

49

E

f

56

ff

62

F

//

3

G

mp < mf

p > pp

70

Dim. poco a poco al niente

1 player (solo)

Clarinet in B♭ 1

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Lento Lontano, e molto legato
Chorale-like

pp

7

,

Poco più mosso

14 **A**

mf

mp

20

rit.

p *mp*

Slightly slower

26

2

B **più mosso**

pp *p*

33

C

mp

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39

D

esp.

p

46

E

f

52

58

F

ff

p

64

mf

p

69 G

Dim. poco a poco al niente

1 player (solo)

2

Clarinet in B♭ 2

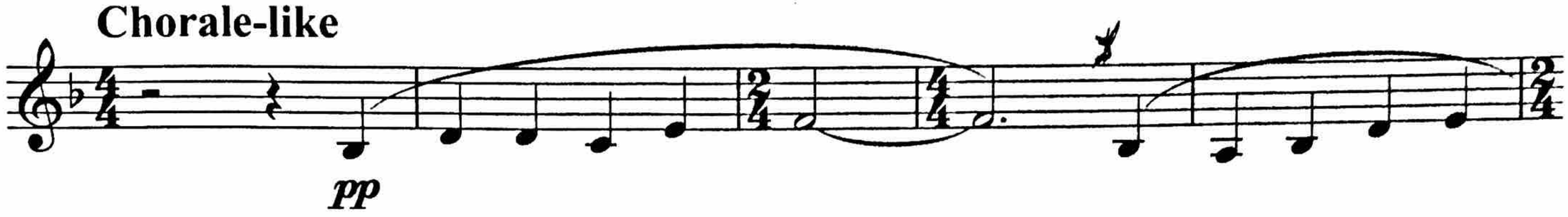
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Chorale-like





A

Poco più mosso





24 **rit. - - - Slightly slower** **B** **più mosso**





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36 C

div.

mp

44 D

unis., *esp.*

p

51 E

f

57

ff

F

p

64

mf

p

70 **Dim. poco a poco al niente**

2

Clarinet in B♭ 3

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Lento Lontano, e molto legato
Chorale-like

pp

7

A

Poco più mosso

14

mf

mp

21

mf

mp

rit. - - Slightly slower

28 **B** **più mosso**

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36 C

44 D

esp.

p

mp

51 E

f

57

ff

F

63

p

G

2

p

70 Dim. poco a poco al niente

2

Clarinet in B♭ 3

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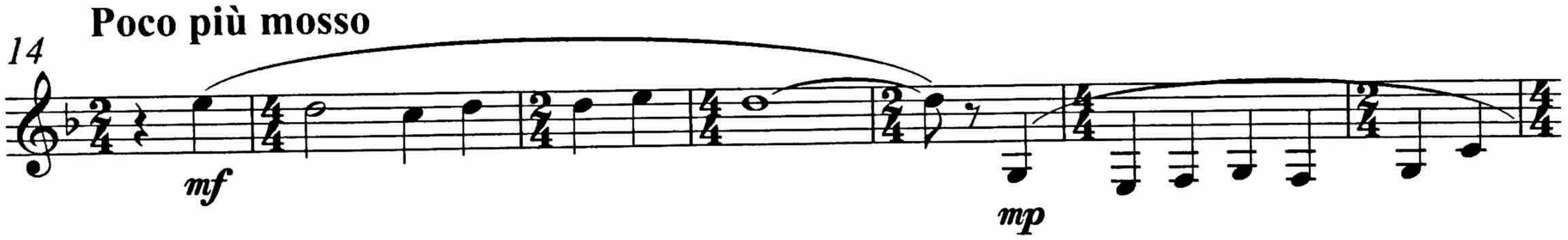
Lento Lontano, e molto legato
Chorale-like



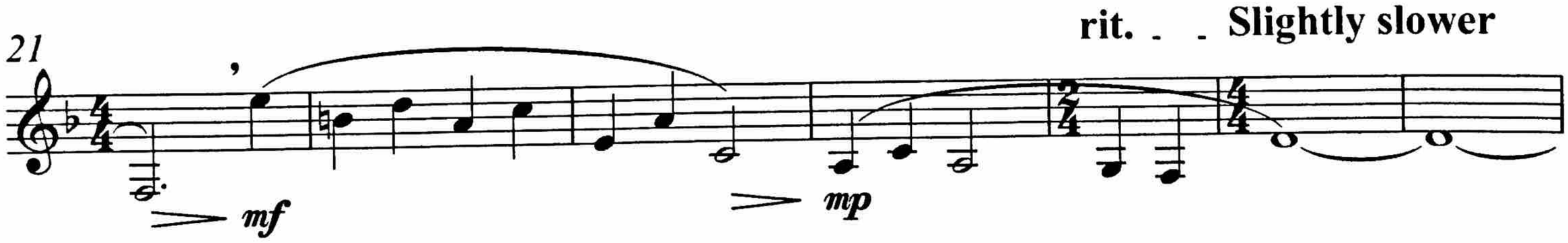


A

Poco più mosso



rit. - - Slightly slower





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36 C

44 D

esp.

p

mp

51 E

f

57

ff

63 F

p

G

2

p

70 Dim. poco a poco al niente

2

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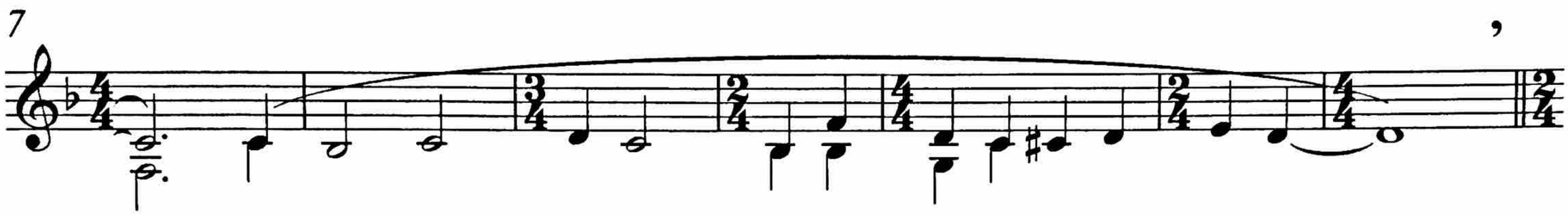
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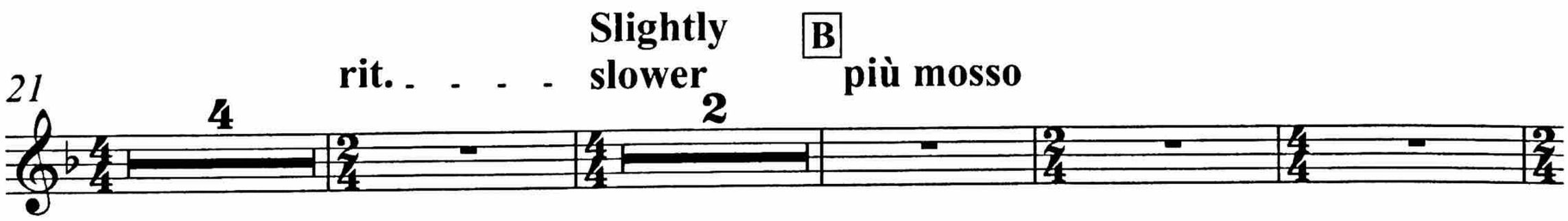
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Chorale-like

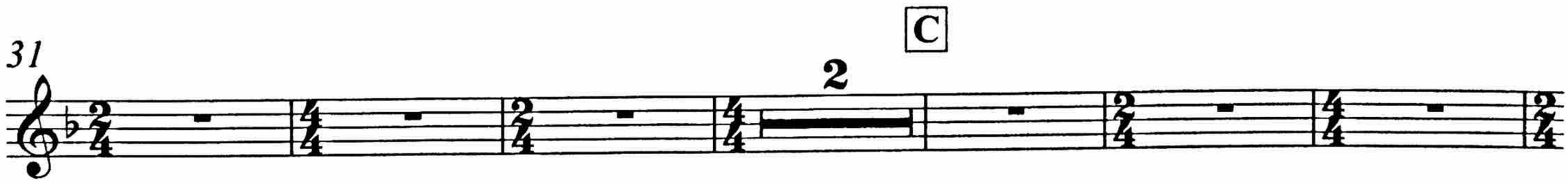




A







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39

D

esp.

p *mp*

47

E

mp *f*

54

59

F

ff *p*

64

G

p

70 **Dim. poco a poco al niente**

2

Oboe 1-2

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Lento Lontano, e molto legato
Chorale-like

2 2 2

10

A , **Poco più mosso**

17

Slightly
rit. - - - slower

4 2

28 **B** **più mosso**
I. Solo

+ II

pp < *mp* > < > *pp* < *p* >

33

C

< >

40

D

2

48

E

f

55

ff

F

62

4

mf

G

no instl.

Dim. poco a
poco al niente

7

p

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Alto
Saxophone 1-2

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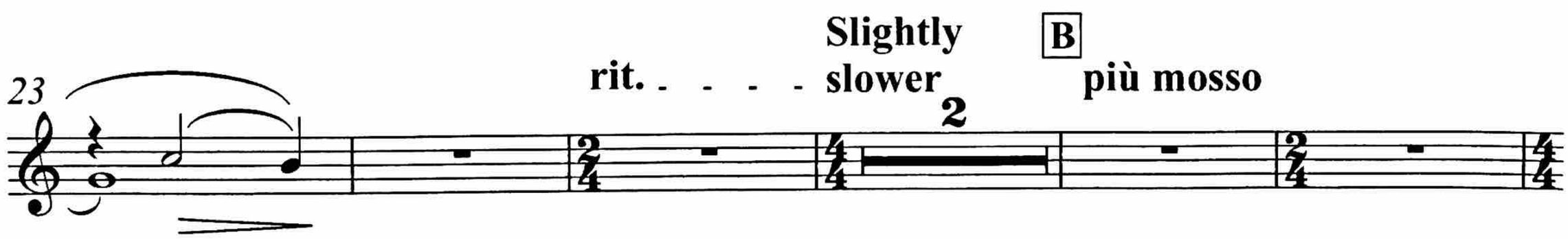
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Lento Lontano, e molto legato
Chorale-like









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38

p mp p mp

44 D

2

E

52

f mf

58

mf ff p

63 F

3

G

p mf

Dim. poco a poco al niente

7

Tenor Saxophone

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Lento Lontano, e molto legato
Chorale-like

2 2 2

A

11 , **Poco più mosso**

mf

17 ,

mf

Slightly B
rit. - - - slower più mosso

24 2

C

32 2

D

40 2

mp // 2

E

48

f

55

mf *ff*

F G **Dim. poco a poco al niente**

62 // 3 7

p *p* *mf* *p*

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Baritone Saxophone

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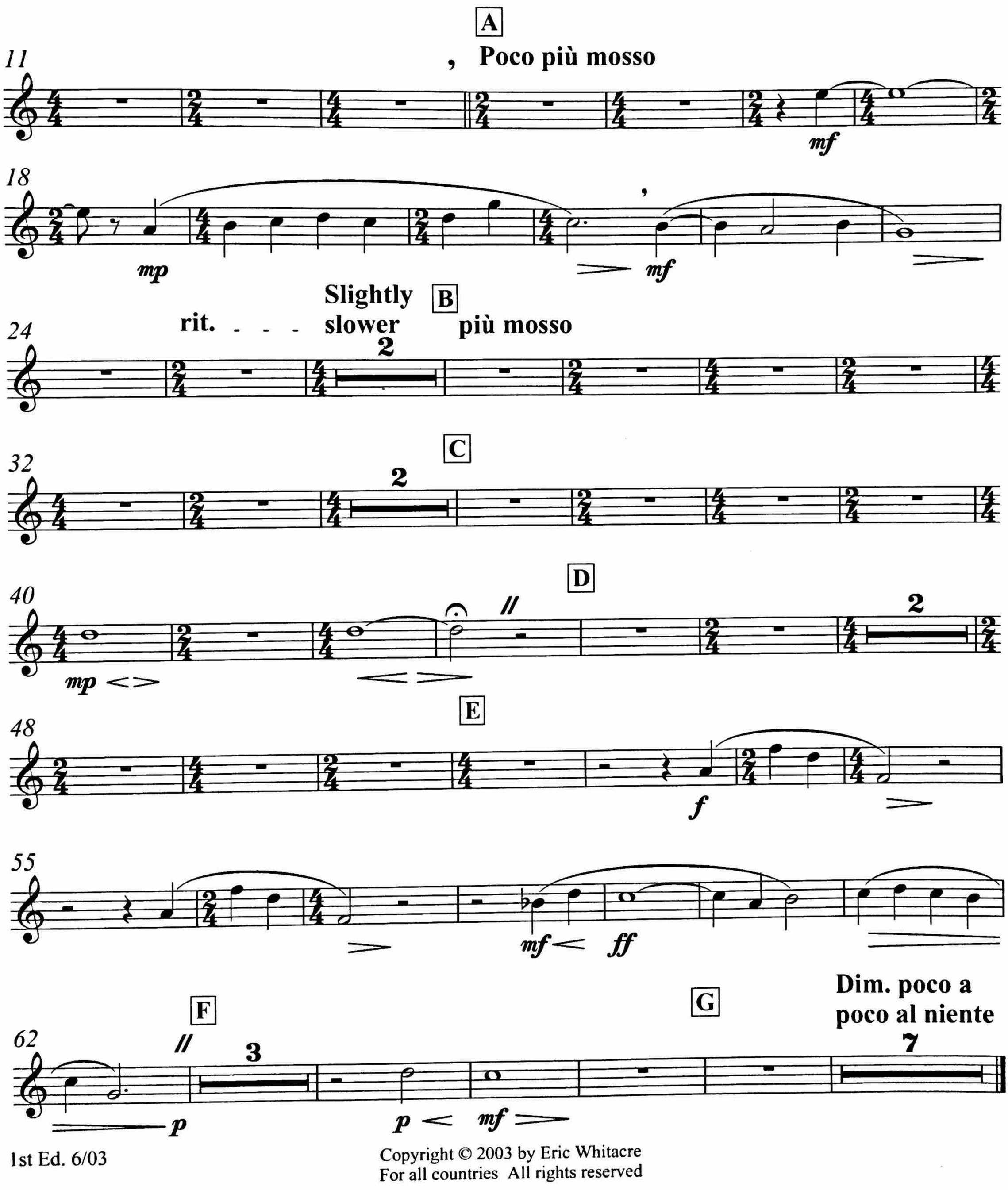
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Chorale-like





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Bassoon

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Lento Lontano, e molto legato
Chorale-like

2 2 2

A

11 , **Poco più mosso**

mf

18

mp *mf*

Slightly **B**

24 **rit. - - - - slower** 2 **più mosso**

C

31 2

D

39

E

46 2

f

53

ff

F **G** **Dim. poco a poco al niente**

60 // 6 7

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Trumpet 1 in B♭

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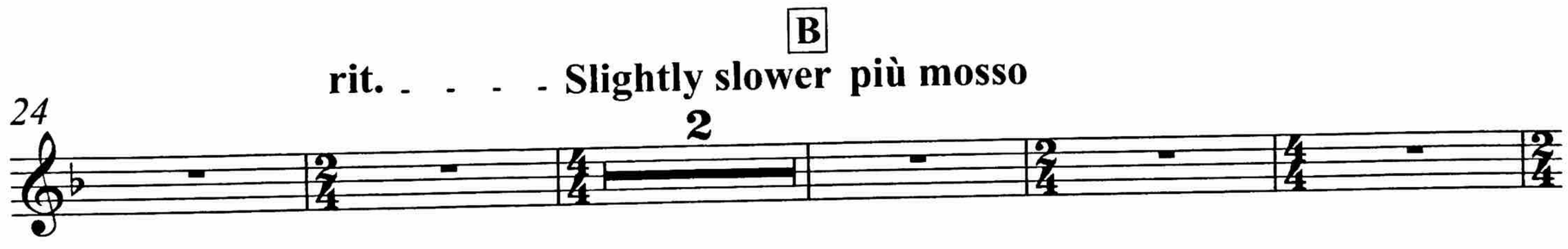
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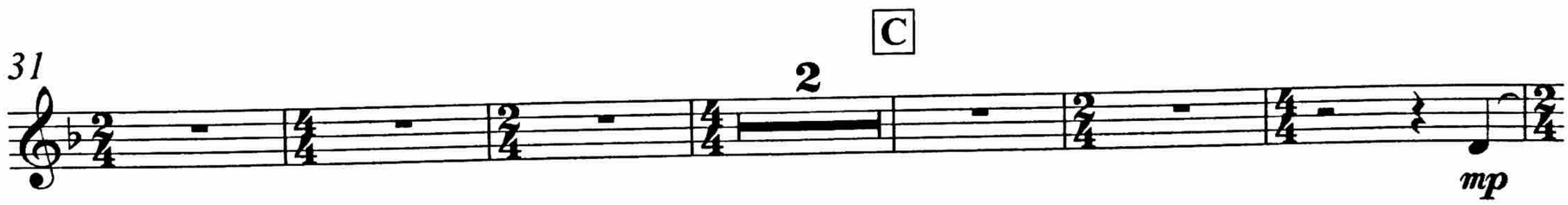
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Chorale-like



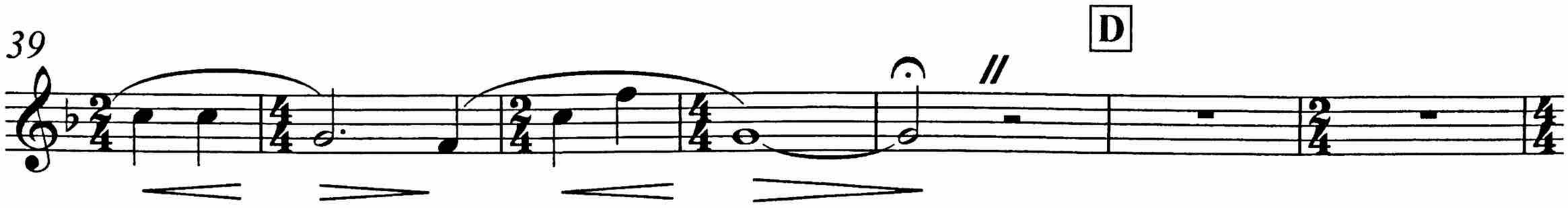






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39
D


46
mp
E
f


52


57
ff
p


63
F
3
G
Dim. poco a
poco al niente
7
mp < mf
p

Trumpet
2-3 in B♭

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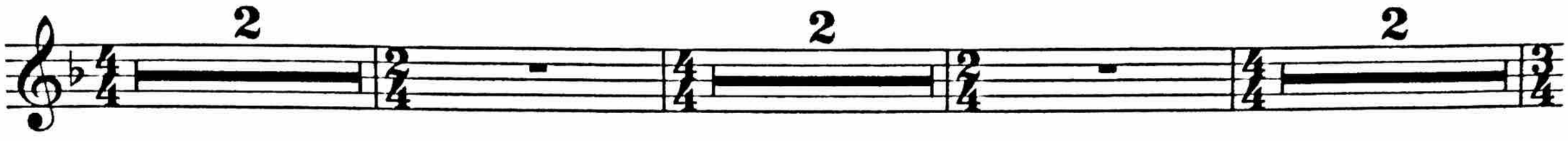
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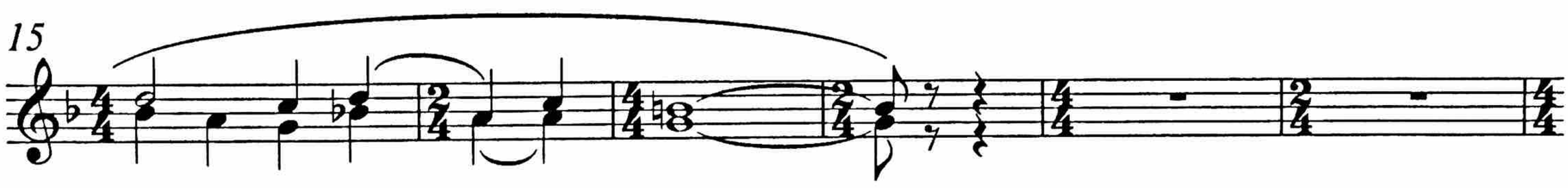
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Lento Lontano, e molto legato
Chorale-like











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34

C

2

mp

41

D

//

mp

47

E

f

53

59

F

//

3

ff

p

66

II.

mp < mf

G

p

Dim. poco a poco al niente

7

Horn in F 1-2

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Lento Lontano, e molto legato
Chorale-like

pp

6

12

A

Poco più mosso

mf

mp

19

p *mp*

mp

25 **rit. - - -Slightly slower**

B

più mosso

31

C

dolce

p *mp*

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37

mp

mp

44 D esp.

50 E

f

55

ff

60 F

p

65 G

Dim. poco a poco al niente

7

p

Horn in F 3-4

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Lento Lontano, e molto legato
Chorale-like

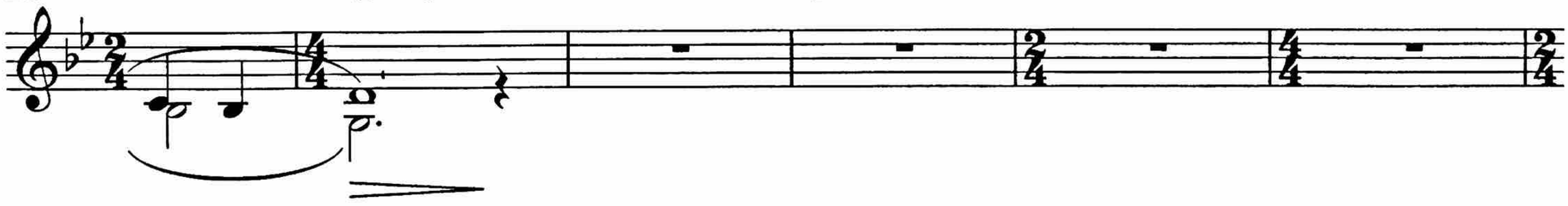


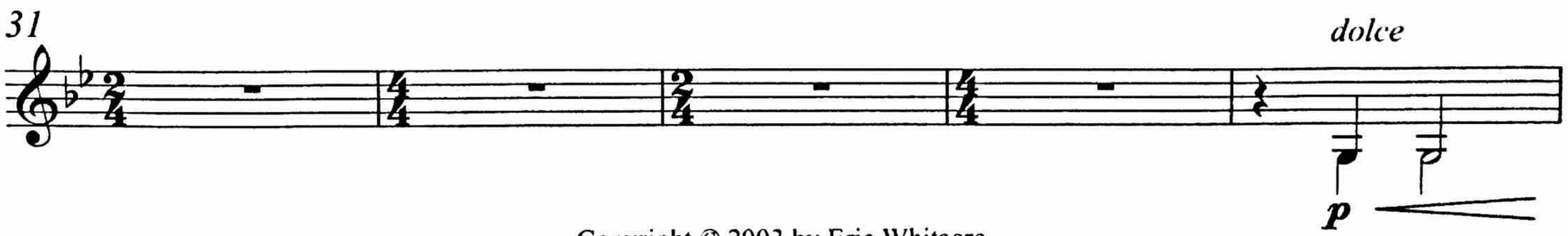






25 **rit. - - - Slightly slower** **B** **più mosso**





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C

36

mp

D

42

esp.

p

E

49

f

55

ff

F

60

p

G

65

Dim. poco a poco al niente

7

p

Trombone 1-2

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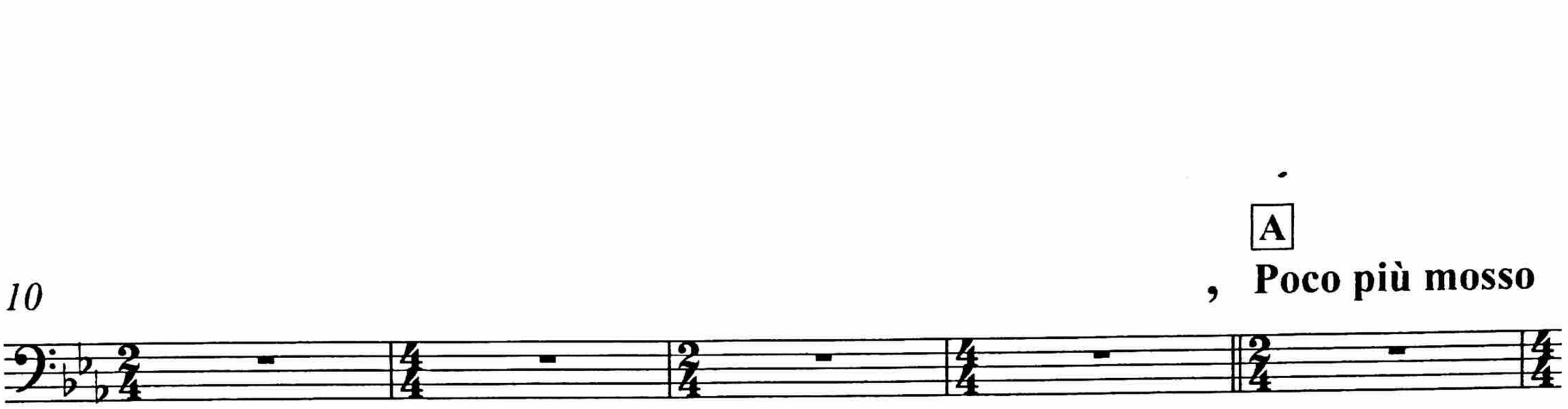
SLEEP

dedicated with deepest gratitude to Dr. William Berz

ERIC WHITACRE

Lento Lontano, e molto legato
Chorale-like





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35 C mp dolce mp dolce mp

41 D 2

48 E mp f

54

59 F ff p 3

66 p mf p G Dim. poco a poco al niente 7

Bass Trombone

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ERIC WHITACRE

Lento Lontano, e molto legato
Chorale-like

2 2 2

A

11 , **Poco più mosso**

mf

18

mf

Slightly B
25 **rit. - - - slower** **più mosso**

2

C

33

2 *dolce*

mp *mp*

D

41

//

2

E

49

mp *f*

56

ff

Dim. poco a poco al niente

F G

62

//

4 7

p *mf*

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Baritone 1-2

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PROPERTY OF
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CITY OF SOUTHAVEN

Lento Lontano, e molto legato
Chorale-like

pp

6

A

12 , **Poco più mosso**

mf *mp*

19 ,

mp

25 **rit.** . . **Slightly slower** **B** **più mosso**

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31

C

2

38

44

D

esp.

p

mp

mp

E

52

f

58

ff

F

//

p

64

mf

p

Dim. poco a poco al niente

G

7

Tuba 1-2

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ERIC WHITACRE

Lento Lontano, e molto legato
Chorale-like

pp

7

A

14 **Poco più mosso**

I.

mf

II. *mf*

21

mf

rit. - - - **Slightly slower**

2

B

28 **più mosso**

2

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36 C

43 D

Horns have pickup note

esp.

3 beats

p mp mp

51 E

f

57 ff

II

63 F G

p mf p

70 Dim. poco a poco al niente

7

Timpani

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ERIC WHITACRE

Lento Lontano, e molto legato
Chorale-like

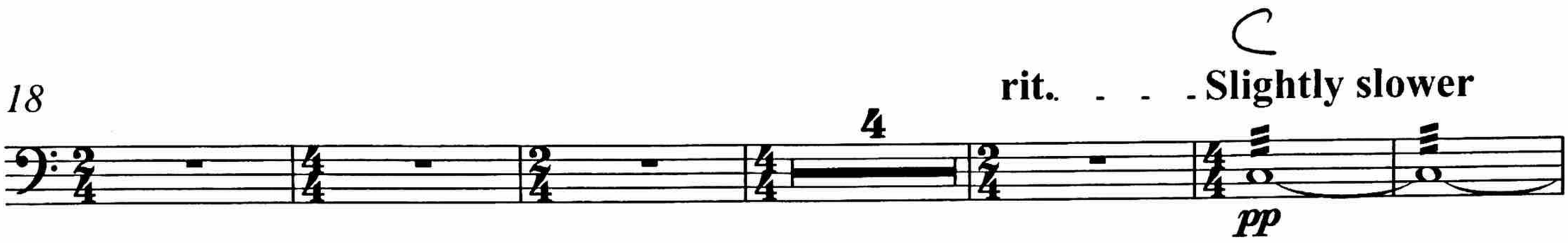


A

11 **, Poco più mosso**



18 **rit. . . . Slightly slower**

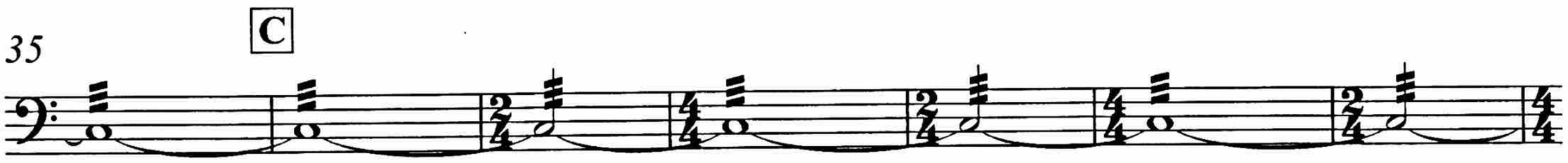


B

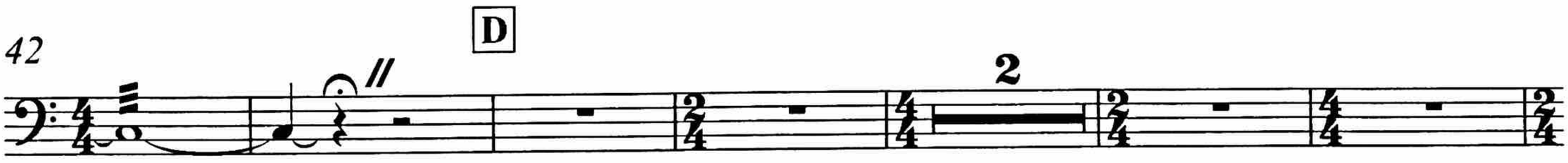
28 **più mosso**



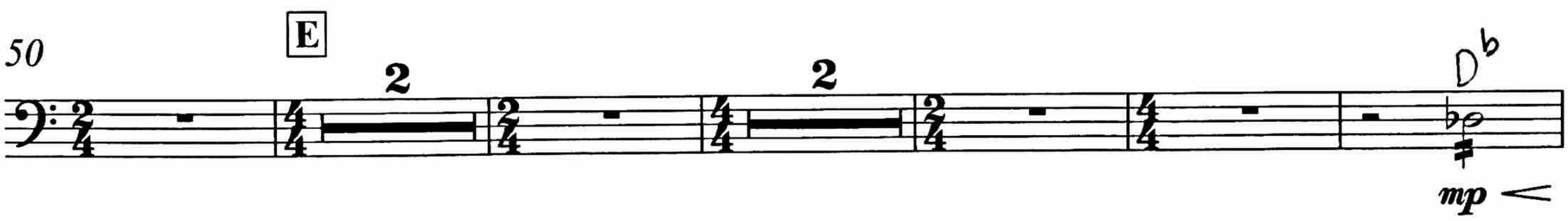
35 **C**



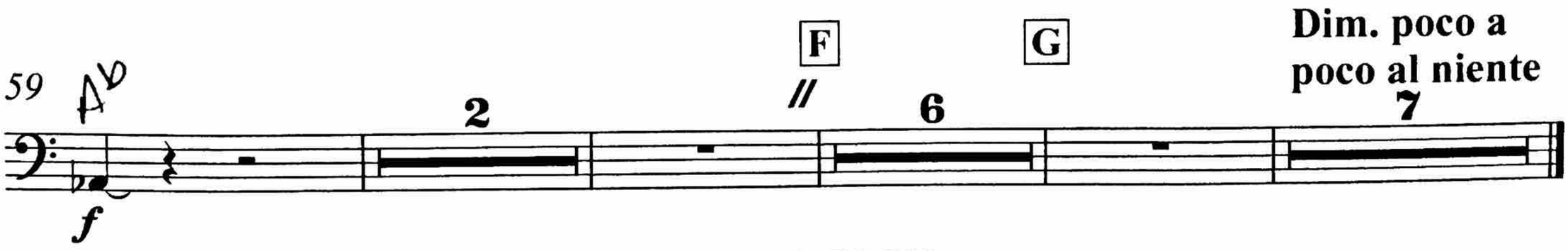
42 **D**



50 **E**



59 **F** **G**



Dim. poco a poco al niente

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Percussion 1

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dedicated with deepest gratitude to Dr. William Berz

PROPERTY OF
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CITY OF SOUTHAVEN

Lento Lontano, e molto legato
Chorale-like

2 2 2

A

11 , **Poco più mosso**

18 **rit. . . . . Slightly slower**

4 2

28 **B** **più mosso**
TUBULAR BELLS

pp

35 **C**

D
B.D.

42 ***pp***

50 **E**

mp

F **G**
MARIMBA

57 3 // 6

mf ***p***

70 **Dim. poco a poco al niente**

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Percussion 2-3

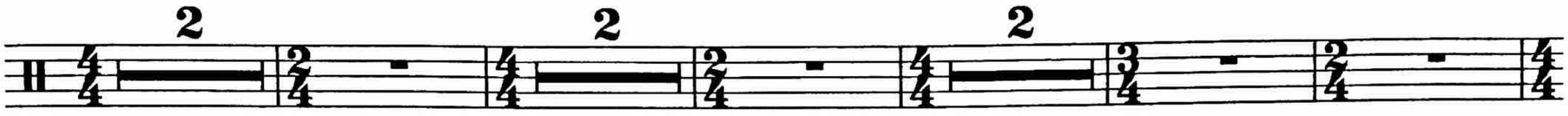
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SLEEP

dedicated with deepest gratitude to Dr. William Berz

ERIC WHITACRE

Lento Lontano, e molto legato
Chorale-like



11



rit. - - - Slightly slower

17



VIBES
motor off,
soft mallets

27



p

34



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40

D

2

48

SUS CYM.

E

p

mf

mp

55

PERC. 3
PIATTI / 2 CRASH CYMBALS

2

F

3

f

66 SUS CYM.

VIBES
soft mallets
motor off

G

Dim. poco a poco al niente

p

mf

p

Ped.

72

Ped.

ORHS-45

HL08501462
WJMS1035
US $1.95

Eric Whitacre

Sleep

Charles Anthony Silvestri

for SATB a cappella Chorus

www.waltonmusic.com

Walton MUSIC

About the Work

In the following, composer Eric Whitacre describes the winding ways of a work from idea to publication:

In the winter of 1999 Ms. Julia Armstrong, a lawyer and professional mezzo-soprano living in Austin, Texas, contacted me. She wanted to commission a choral work from me to be premiered by the Austin Pro Chorus (Kinley Lange, conductor), a terrific chorus with whom she regularly performed.

The circumstances around the commission were amazing. She wanted to commission the piece in memory of her parents, who had died within weeks of each other after more than fifty years of marriage; and she wanted me to set her favorite poem, Robert Frost's immortal "Stopping by Woods on a Snowy Evening". I was deeply moved by her spirit and her request, and agreed to take on the commission.

I took my time with the piece, crafting it note by note until I felt that it was exactly the way I wanted it. The poem is perfect, truly a gem, and my general approach was to try to get out of the way of the words and let them work their magic. We premiered the work in Austin, October 2000, and it was well received. Rene Clausen gave "Stopping By Woods" a glorious performance at the ACDA National Convention in the spring of 2001, and soon after I began receiving hundreds of letters, emails, and phone calls from conductors trying to get a hold of the work.

And here was my tragic mistake: I never secured permission to use the poem. Robert Frost's poetry has been under tight control from his estate since his death, and until a few years ago only Randall Thompson ("Frostiana") had been given permission to set his poetry. In 1997, out of the blue, the estate released a number of titles, and at least twenty composers set and published "Stopping By Woods" for chorus. When I looked on line and saw all of these new and different settings, I naturally (and naively) assumed that it was open to anyone. Little did I know that, just months before, the Robert Frost Estate had taken the decision to deny ANY use of the poem, ostensibly because of this plethora of new settings.

After a LONG battle of legalities back and forth, the Estate of Robert Frost and their publisher, Henry Holt Inc., sternly and formally forbade me to use the poem for publication or performance until the poem would become public domain in 2038.

I was crushed.The piece was dead, and would sit under my bed for the next 37 years as a result of rulings by heirs and lawyers. After many discussions with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri ("Leonardo Dreams of His Flying Machine", "Lux Aurumque") to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost poem, but that it would even incorporate key words from "Stopping By Woods", like 'sleep'. Tony wrote an absolutely exquisite poem, finding a completely *different* (but equally beautiful) message in the music I had already written.

And there it is. My setting of Robert Frost's "Stopping By Woods" no longer exists. I am supremely proud of this new work, and my only regret in all of this was that I was way too innocent in my assumption that lawyers and heirs would understand something as simple and delicate as the choral art.

commissioned in loving memory of Mr. M.W. Lacy and Mrs. Caroline Morris Lacy,
by their daughter, Julia Lacy Armstrong

SLEEP

for SATB Chorus *a cappella*

CHARLES ANTHONY SILVESTRI

ERIC WHITACRE

Lento; lontano e molto legato

SOPRANO

pp

The eve - ning hangs be - neath the moon, A

ALTO

pp

The eve - ning hangs be - neath the moon, A

TENOR

pp

The eve - ning hangs be - neath the moon, A

BASS

pp

The eve - ning hangs be - neath the moon, A

5

sil - ver thread on dark - ened dune. With clos - ing eyes and

sil - ver thread on dark - ened dune. With clos - ing eyes and

sil - ver thread on dark - ened dune. With clos - ing eyes and

sil - ver thread on dark - ened dune. With clos - ing eyes and

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9

rest - ing head I know that sleep is com - ing soon.

rest - ing head I know that sleep is com - ing soon.

rest - ing head I know that sleep is com - ing soon.

rest - ing head I know that sleep is com - ing soon.

Poco più mosso

14

mf *mp*

Up - on my pil - low, safe in bed, A

mf *mp*

Up - on my pil - low, safe in bed, A

mf *mp*

Up - on my pil - low, safe in bed, A

mf *mp*

Up - on my pil - low, safe in bed, A

19

, *mf*

thou - sand pic - tures fill my head, I can - not sleep, my

, *mf*

thou - sand pic - tures fill my head, I can - not sleep, my

, *mf*

thou - sand pic - tures fill my head, I can - not sleep, my

, *mf*

thou - sand pic - tures fill my head, I can - not sleep, my

23

p

mind's a - flight; And yet my limbs seem made of lead.

p

mind's a - flight; And yet my limbs seem made of lead.

p

mind's a - flight; And yet my limbs seem made of lead.

p

mind's a - flight; And yet my limbs seem made of lead.

27

transparente *mp*

pp

mp

If there are nois - es in the night,

transparente *mp*

pp

mp

If there are nois - es in the night,

transparente *mp*

pp

mp

If there are nois - es in the night,

pp *transparente*

If there are nois - es in

31

mp

mp

A fright - ening shad - ow, flick - ering light;

mp

mp

A fright - ening shad - ow, flick - ering light;

mp

mp

A fright - ening shad - ow, flick - - ering light;

the night, in the night,

35

mp

Where

pp

Then I sur - ren - - der

mp

un - to sleep, Where

mp

Then I sur - ren - der un - to sleep, Where

mp

Then I sur - ren - der un - to sleep,

39

clouds of dream give sec - ond sight.

clouds of dream give sec - ond sight.

clouds of dream give sec - ond sight.

clouds of dream give sec - ond sight.

43

p espressivo

— What dreams may come, both dark and deep, Of

p espressivo

— What dreams may come, both dark and deep, Of

p espressivo

— What dreams may come, both dark and deep,

p *mp*

What dreams may come, —

47

f

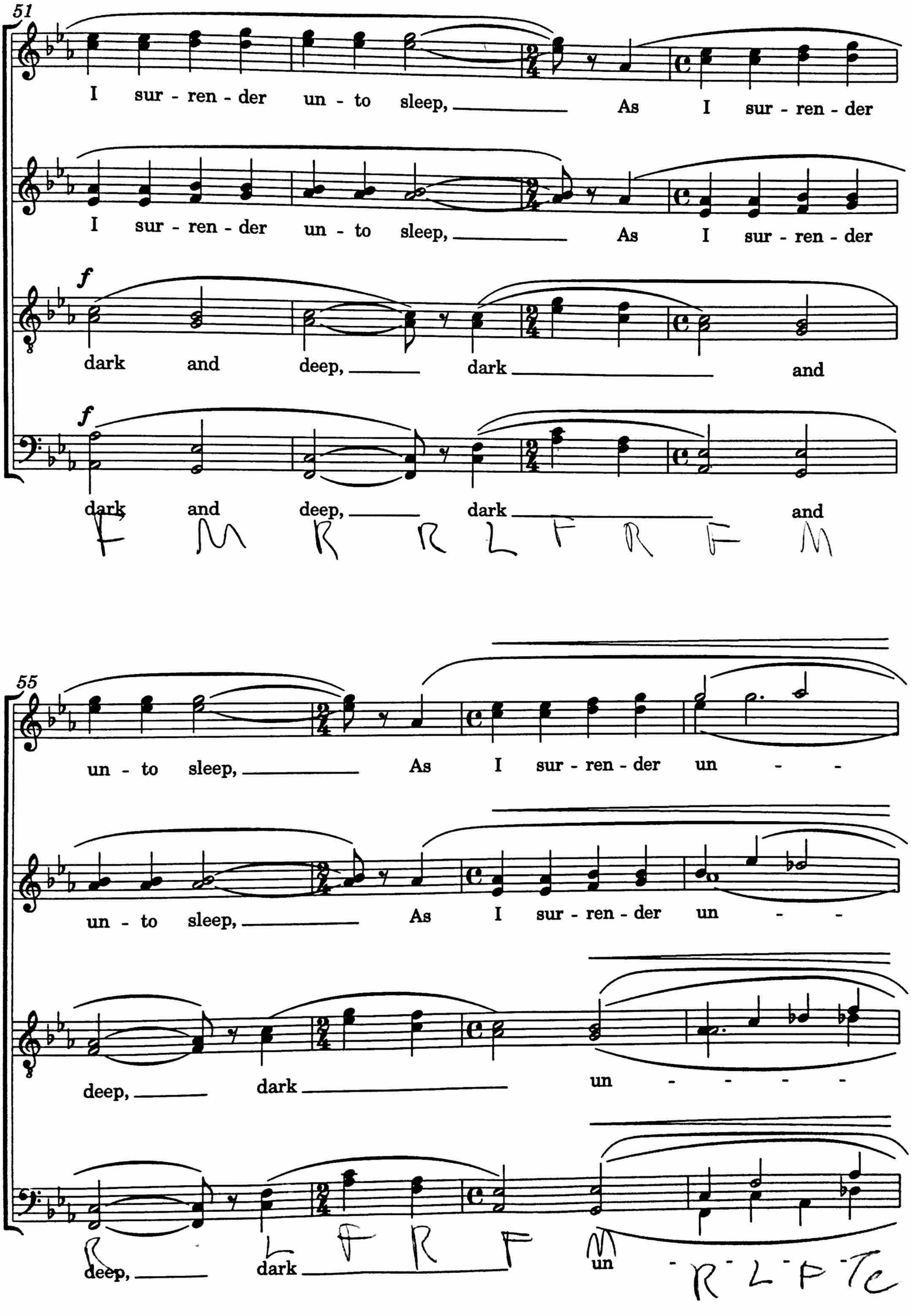
fly - ing wings and soar - ing leap — As

f

fly - ing wings and soar - ing leap — As

dark and deep, —

dark and deep, —


51
I sur - ren - der un - to sleep, As I sur - ren - der
I sur - ren - der un - to sleep, As I sur - ren - der
f
dark and deep, dark and
f
dark and deep, dark and
55
un - to sleep, As I sur - ren - der un - -
un - to sleep, As I sur - ren - der un - -
deep, dark un - - - -
deep, dark un

59

ff

- - - - - to sleep,

ff

- - - - - to sleep,

- - - - - to sleep,

ff

- - - - - to sleep,

ff

- - - - - to sleep,

F F D S R L M F S F M F O T

63

p

sleep, sleep, sleep, sleep, sleep,

p

sleep, sleep, sleep, sleep,

p

sleep, sleep, sleep, sleep, sleep,

p

sleep, sleep, sleep, sleep,

F S F S

67

mf p dim. poco a poco

sleep, sleep,

mf , p dim. poco a poco

sleep, sleep, sleep,

mf , p dim. poco a poco

sleep, sleep, sleep,

mf , p dim. poco a poco

sleep, sleep, sleep,

*gradually reduce dynamic to a whisper;
repeat and dim. al niente

71

ppp

(sleep,)

* ppp

sleep, sleep, sleep, sleep,

* ppp

sleep, sleep, sleep, sleep,

* ppp

sleep, sleep, sleep, sleep,

Los Angeles, August 2000